

An Invitation to the
OPERA



John Louis DiGaetani



The perfect companion for opera enjoyment,
entertaining and enlightening to novices and aficionados alike.

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laboration on the *Ring* with Wieland Wagner produced several great cycles in Bayreuth and London. His Wotan was especially effective because of the drama and majesty of his interpretation of the role; he created a real god on stage, and one saw that god age and disintegrate as the *Ring* cycle progressed.

In the non-Wagnerian repertory, Hötter created the Kommandant in Strauss's *Friedenstag* in 1938 and Olivier in Strauss's *Capriccio* in Munich in 1942. In Verdi his Grand Inquisitor in *Don Carlo* was his greatest role, and his portrayal of this part was perhaps the best in the 1960s and 1970s. A great lieder singer as well, Hötter's recordings of Schubert and Schumann lieder succeeded because of the intelligence of his interpretations and the beauty and control of his voice.

Eva Marton (b. 1943)

Of Hungarian descent, Eva Marton is one of the few modern singers who can perform successfully in both the German and Italian repertory. Her Turandot has triumphed in both Europe and America, but her other roles are excellent as well. After beginning with the Hungarian State Opera in Budapest, she quickly began to sing in the German opera houses. There her large voice succeeded in roles such as both Elsa and Ortrud in *Lohengrin*, Elisabeth in *Tannhäuser*, the Empress in Strauss's *Die Frau ohne Schatten*, and Sieglinde and Brünnhilde in the *Ring* cycle. Marton made her Metropolitan debut as Eva in *Die Meistersinger von Nürnberg* and soon was engaged to sing her other major roles, including the title roles in the Italian operas *Turandot* and *La Gioconda*.

Marton's intelligence, acting ability, awesome voice, and flexibility make her an ideal dramatic soprano. That she is one of the few singers who can succeed in German and Italian roles has put her in the category of the greatest singers: Lehmann, Melba, Callas.

Ljilka Milanov (1906–1989)

One of the great Verdian sopranos of the world during the 1930s, 1940s, and early 1950s, the Yugoslav soprano Milanov had a long and impressive career singing the title role in *Norma*, Leonora (in both *La Forza del Destino* and *Il Trovatore*), and title roles in *La Gioconda* and *Aida*, as well as the other dramatic soprano roles of the Italian repertory. She studied voice in her native Yugoslavia and